

esprit orchestra

Alex Pauk
music director and conductor



Portals of Intent

Glenn Gould Studio
Sunday, October 6, 1996



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8 p.m. Sunday, October 6, 1996

Glenn Gould Studio



guest artist:

Laura Wilcox, viola

programme

Chris Paul Harman (Canada)

Iridescence, 1990

Sergio Barroso (Canada)

Concerto for Viola and Orchestra,
1996 world premiere*

intermission

Alex Pauk (Canada)

Portals of Intent, 1993

Alexina Louie (Canada)

*O Magnum Mysterium: In
Memoriam Glenn Gould*, 1984

* *Concerto for Viola and Orchestra* was commissioned by CBC Stereo's *Two New Hours* and Laura Wilcox with funding from CBC Stereo and The Canada Council.

Made in Canada Festival of Canadian Music is supported by du Maurier Arts.

Tonight's performance is being broadcast live-to-air across Canada on CBC Stereo's Two New Hours (94.1 FM in Toronto at 10:05 p.m.).

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composers' notes

Iridescence Chris Paul Harman

The idea of *Iridescence*, in addition to its emphasis on timbre and texture as suggested by the title, is that it be universally appealing on a sensual level - not only in the nature of the sound, but through structure as well. What would be required to fill this criterion is a form that would appear simple enough for a listener to "float" into, yet internally complex enough to meet the demands inherent in a single-movement piece lasting approximately twelve minutes.

The twelve minutes of *Iridescence* are divided into two units of time. In the first section, ideas are developed very little and the intensity of dynamics rises and falls continually within a limited range so as to minimize the direction of the music at this early stage. Each idea is clearly marked and occupies a space of its own, as opposed to the scheme of the second section where ideas lead one into another in a practically uninterrupted chain of events.

In the second section, the sounds emerge out of nothingness and begin one large ascension of tension in which the lengths of the idea gradually decrease until the climax is reached amidst an onslaught of action. At this peak, the longest idea of all begins triple fortissimo gradually diminishing to nothing over a

very long period of time. When nothing is left, one final massive cluster explodes and dies away into splinters of sound - the same splinters which were the foundation for the rest of the music ideas in the piece.

Chris Paul Harman

Concerto for Viola and Orchestra Sergio Barroso

A long time ago, a friend of mine in Havana gave me a composition tip. He is a very respected music critic, and naturally a total ignoramus in matters of the art of sound. He has never seen the score of a piece he has reviewed but is serious about his profession, the poor thing, and in particular about his abhorrence for music from north of the border. "After all," he'll say, "what do gringos know about music anyway?"

He always confuses mambo with tango and Groffe's music with Paraguayan folk music, yet once in a while he has ideas, and on that special occasion I was referring to he "made my day." He thought it was about time someone wrote a piece with the materials Scarlatti had left in Havana, since with all the time that has gone by, he considers them part of our folklore.

*O Magnum Mysterium: In
Memoriam Glenn Gould*
Alexina Louie

Recently, many years later, approaching the deadline to start planning my new concerto, I contemplated his idea but in the light of Cuban nightclub music which my friend the music critic secretly adores. The only problem left was selecting the solo instrument for the concerto. It had to be a viola, but which one? First I thought, of course, of the Cuban viola, but feared my friend the music critic was going to be confused by its sound, reminiscent of the Spanish *pandereta*. Then I thought of the Brazilian viola, and again fretted he would mistake it for a guitar. So I had no alternative but to settle on the European viola, the one sometimes mentioned in programme notes on the back of old vinyls. And that is how this concerto came to be. Hopefully, someone will take the big risk of commissioning me again in the future to write a piece and I will have the opportunity to write a phoney viola trio. This time, the risk was taken by my good friends at CBC's *Two New Hours* and by the unrivaled Laura Wilcox, with grants from the Canadian Broadcasting Corporation and The Canada Council and with the indispensable, enthusiastic artistic support of Alex Pauk and Esprit Orchestra - all people who, like I, go on living a bit dangerously.

The concerto exists in two versions, one for small orchestra with live electronics and the other for standard symphony orchestra.

Sergio Barroso

Brilliant electronic images of the universe served as the initial inspiration, however, the news of Glenn Gould's death interrupted my focus, leaving me to reflect on mortality and the meaning of being an artist. Through this time I listened to those musical works most meaningful to me and consoled myself at the piano. I also attended the memorial service where we, a group of 3,000 people, participated in the singing of hymns and chorales, including the beautiful *Nun danket Alle Gott*. The effect of the mass of people sharing a common grief was overwhelming. It was during this time that the focus of my string orchestra piece began to change, and quotes of these pieces appeared in my score in a rather fantasy-like reverie, some quite clear and untampered with, others quite distorted. Throughout the fabric of the work are woven fragments of Bach: the chorale, the *Allemande* from *Suite française in G*, the *Air on a G string*, as well as the Prelude and Fugue in B flat juxtaposed upon one another. It ends with a quote from the last movement of Mahler's *Das Lied von der Erde*, "der Abschied" (The Farewell).

Besides the use of these fragments as structural elements, I have also incorporated a rather other-worldly calm theme in artificial harmonics in the upper strings, a recurring motif of rapid repeated patterns, various permutations of large chord clusters, and a bi-tonal juxtaposition of a G-

major triad over an F-sharp major triad. This piece is my expression of wonder at the mysteries of music, of the universe and of being an artist, as well as an expression of grief over the premature death of a great musician.

O Magnum Mysterium: In Memoriam Glenn Gould was commissioned by the Festival of Contemporary Music and McGill University in 1983. Since its premiere it has been performed many times, including a performance by the BBC Symphony.

Alexina Louie



Alexina Louie, composer

Portals of Intent is in one movement, but has sections as follows:

Shades of Realization

Silent Knowledge

The Dreamer

Assemblage Points of Luminosity

The Gait of Power

In reading the books of Carlos Castaneda over the years, I have developed an interest in exploring musical parallels to certain aspects of sorcery as investigated by the author through his mentor, a Yaqui Indian named Juan Matus. In particular, I've been intrigued by the sorcerer's notion of "intent" as a universal, immeasurable, indescribable force linked with everything that exists in the cosmos.

Sorcerers claim that through "unbending intent," (singlemindedness), one can turn music, objects, etc., into vehicles for new perceptions and meanings. "Intent" (a richer word for "will" or "spirit") is a focus on what is being intended.

Sorcerers say that heightened awareness is the portal of "intent." "Intent" is to be felt and used but not explained. Furthermore, the natural knowledge of "intent" is available to anyone, but the command of it belongs to those who probe it.

Enough of trying to explain the inexplicable. Suffice it to say that music is often equally inexplicable and bears many relationships to

biographies

“intent” in terms of dealing with perception, the modality of time, feeling, awareness, universality and, last but not least, singlemindedness - something that is needed to create or experience music profoundly.

It is these matters that I explore in *Portals of Intent*. The musical materials used are not meant to break new ground so much as to effect moods, changes of feeling and states of awareness. While complex sonorities sometimes result from the combination of simple elements (scales, arpeggios, chords), I've attempted to design the piece in broad gestures - aiming at a certain simplicity in comprehension.

Alex Pauk



Laura Wilcox, viola

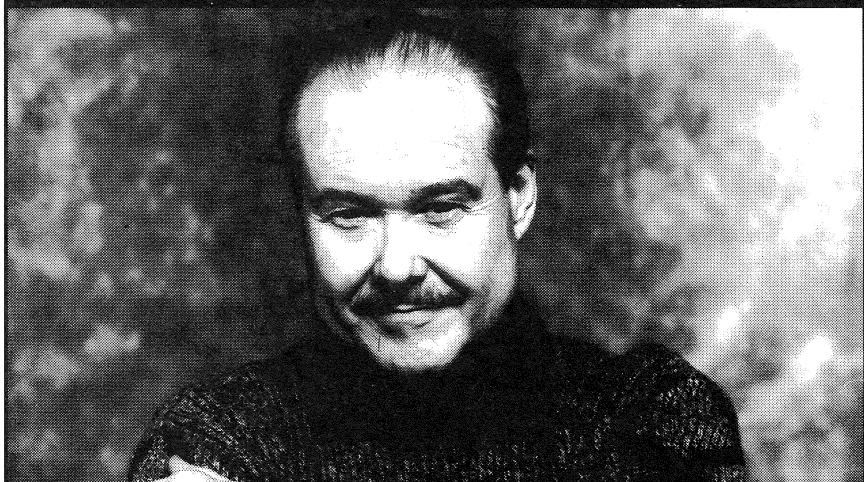
Laura Wilcox
Viola

Laura Wilcox is a graduate of the Suny Purchase School of Music and McGill University. She studied with Emanuel Vardi, Douglas McNabney, Lorand Fenyves, Robert Levin, Charles Castleman and Paul Rolland. Further studies include coaching with members of the Emerson, Juilliard, Cleveland and Orford string quartets.

Wilcox has performed widely in recitals across the United States, Canada and Europe, including New York (Carnegie Hall), Amsterdam, Rotterdam, San Francisco, Grand Teton and Aspen Festivals, Scotia Fest '91, Colorado's Bravo! Festival '93, as well as in Montreal, Toronto and at the Banff Centre for the Arts. She was a founding member of the Atlantic String Quartet in St. John's Newfoundland, principal violist and soloist with Jeunes Virtuoses de Montréal and the Ensemble Contemporaine de Montréal, a member of Les Violons du Roy, and the Armin String Trio.

Wilcox has recorded a number of works for CD, including Sergio Barroso's 1995 *Viejas Voces* for viola and electronics (Empreintes Digitales), in addition to many live performances for CBC Radio. These include recitals from Montreal's Pollack Hall (ISEA and the Polish

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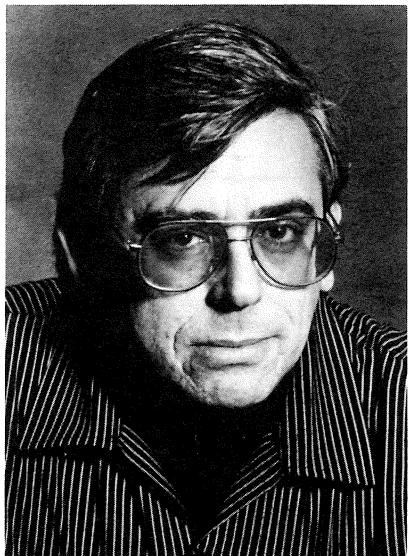
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Sergio Barroso
Composer

Festival of New Music); Trillium Plus (London, Ontario); Redpath Hall (Montreal) and the Chapelle du Bon Pasteur. This past May she was featured in a special solo recital at The Music Gallery, presented in part by and broadcast on CBC Stereo's *Two New Hours*. She performed works written for both the acoustic and RAAD viola by composers Sergio Barroso (*Viejas Voces*), John Cage (*Freeman Etudes*), György Ligeti (*Sonata for Solo Viola*), Astor Piazzolla (*Etudes tanguistiques*) and Wes Wraggett (world premiere performance of *By the Hair of the Temple Dog*). She is currently working on a recording for York University and has plans for another disc on the SNE label.



Sergio Barroso, composer

[Sergio Barroso] was born in La Habana, the city that gave birth to the habanera dance-song often intriguingly known as the Spanish *habañera* (probably anticipating the yet to be founded Castilian town of Habaña). In Cuba I held numerous positons at the Univerty of Habana, the Ministry of Culture, and the Ministry of the Interior where I worked, until defecting to Canada, as a counter-intelligence agent while under the pretense of attending music festivals.

I studied at the Havana Conservatory, the Prague Superior Academy of Music and Stanford University (by then no longer a secret agent). In Canada I became a successful sport salmon fisherman and a reputed cook, while pretending to compose. My music is available on the best fringe labels, including Areito, Centrediscs, Empreintes Digitales, SNE, and Radio Canada International. My music has been performed occasionally everywhere, including the MET (Lincoln Center), Kennedy Center, San Francisco Opera, IRCAM, Elizabeth Hall, Smetana Hall, Warsaw Autumn Festivals, Bolshoi Theatre, the Manila National Opera, the National Arts Centre in Ottawa, among others not worth mentioning.

I have been given quite a few awards here and there. They are all hung behind my fishing rod.

Sergio Barroso

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Chris Paul Harman composer

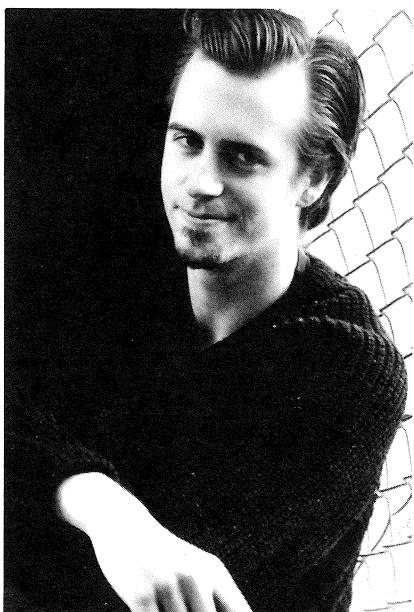
Chris Paul Harman studied classical guitar, cello and electronic music with Barton Wigg, Alan Stellings and Wes Wraggett respectively. His music has been performed across Canada by, for example, the Edmonton Symphony Orchestra, the Kitchener-Waterloo Symphony Orchestra, the Winnipeg Symphony Orchestra, the CBC Vancouver Orchestra, the Composers' Orchestra and l'Orchestre de Chambre de Radio-Canada.

Harman has been commissioned by guitarists William Beauvais (*December*) and Sylvie Proulx (*The Swan That Died In Darkness*), violinist Jacques Israelievitch (*Partita for Solo Violin*), oboist Lawrence Cherney (*Concerto for Oboe and Strings*), the National Arts Centre (*Let Me Die Before I Wake*), the Festival of the Sound (*Euthanasia*), Continuum (*Spectra and Incidents In Transition*) and the Société Radio-Canada (*Adagio*). CBC commissions have included: *Sonata for Viola and Piano*, *String Quartet No. 1*, *Irisation, Theme and Variations*, "C Section" and *Globus Hystericus*, which served as the test piece in the piano category of their 1993 National Competition for Young Performers.

In 1986, Chris Paul Harman was a finalist in the CBC National Radio Competition for Young Composers and was the Grand Prize winner at that same competition in 1990,

winning for *Iridescence*. The work was subsequently awarded first prize in the under-thirty category at the 1991 International Rostrum of Composers in Paris. At the 1994 Rostrum in Paris, Harman's *Concerto for Oboe and Strings* was chosen as Recommended Work in the General Category for composers of all ages. Subsequently both works have been broadcast in over twenty countries.

Harman's current commissions include a recently completed work for the Toronto Symphony and a new work for the St. Lawrence String Quartet.



Chris Paul Harman, composer

Alexina Louie composer

With a growing international reputation, Alexina Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups, and soloists.

Louie's music emphasizes craft and imagination stemming from a wide variety of influences, from her Chinese heritage to her theoretical, historical and performance studies. Through an on-going investigation of scores, recordings, literature, poetry, visual arts as well as introspection and continuous composition, Louie has developed a uniquely personal, expressive style rooted in a blend of east and west.

Notable performances include the Vancouver Symphony Orchestra performance of *The Ringing Earth* for the gala opening of Expo 86; the Montreal Symphony Orchestra's performance of the same work in the U.N. General Assembly on United Nations Day (1989); the Toronto Symphony tours of Europe (1986) and the Pacific Rim (1990); and pianist Jon Kimura Parker's performance of *Scenes From A Jade Terrace*, on the programme for the official gala opening of the new Canadian Embassy in Tokyo, 1991. January, 1993 marked the world premiere of *Gallery Fanfares, Arias, and Interludes*, a one-hour work commissioned by the Art Gallery of Ontario for the opening ceremonies of their new gallery spaces. Orchestral works premiered in 1993

included *Glance*, commissioned by the Dayton Philharmonic Orchestra, and *Arc*, a violin concerto for Corey Cerovsek.

Also in 1993, Louie's *O Magnum Mysterium: In Memoriam Glenn Gould* was performed by the BBC Symphony. It was performed again in 1994 by the St. Louis Symphony, Leonard Slatkin conducting. Besides Esprit's performance of the work tonight, the Montreal Symphony has also scheduled it for their 1996-97 season.

In 1992 Alexina Louie was awarded the SOCAN Award for being the most frequently performed Canadian composer; this was the second time she received the award since it was established in 1990. In May, 1994 she was awarded the Chalmer's Award for the vocal movements of *Gallery Fanfares, Arias and Interludes*. Louie has served as composer-in-residence at several music festivals including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival and, most recently, the 1996 Brott Summer Music Festival. Among the highly regarded conductors who have performed Louie's music are Andrew Davis, Charles Dutoit, Mario Bernardi, Keith Lockhart, Kazuyoshi Akiyama, Gunther Herbig and Bramwell Tovey.

Louie's current projects include chamber works for violinist Martin Beaver and New Works Calgary, as

well as an orchestral work for the National Arts Centre Orchestra. *Touch*, Louie's newest major piano solo, will be premiered in November, 1996 at the Esther Honens International Piano Competition and Festival (Calgary). Her violin concerto *Arc* will be performed by Corey Cerovsek as soloist with the CBC Vancouver Symphony, conducted by Mario Bernardi. Louie has recently been named composer-in-residence with the Canadian Opera Company.

Alex Pauk
Composer/Conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971. After graduation he participated in the Ontario Arts Council Conductor's Workshop for two years, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and in Europe.

In the early 1970's, Pauk settled in Vancouver, and in 1975 was named Vancouver's Musician of the Year. While there he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979. Before moving to Vancouver, he had been instrumental in establishing ArrayMusic in Toronto

and was its first conductor. Pauk returned to Toronto in 1980 and in 1983 founded Esprit Orchestra.

Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montreal in 1984. In 1986 he was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature. This commitment has lead to Esprit's commissioning of over forty new works by over thirty-five Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's Music Director involves a strong role in the development of the orchestra's *Toward a Living Art* education programme.

As a composer, Pauk has written over thirty-five concert works and has received commissions from the CBC, New Music Concerts (Toronto), Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony, leading Indian dancer/choreographer Menaka Thakkar, harpist Erica Goodman, the Hannaford Street Silver Band and many others. He has also composed for film, television, radio and music theatre.

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Alex Pauk
music director and conductor

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esprit orchestra

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music director and conductor

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Mary Osoko
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Michael Sproule
James Aylesworth
Corey Gemmell
Krista Buckland
Mark Wells
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Dominique Laplante
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Yakov Lerner
Louise Pauls
Maya Deforest
Marianne Urke-Rapson
Ronald Mah
Nicole Zarry
Sandra Baron

Viola

Douglas Perry
Valerie Kuinka
Beverley Sotton
Angela Rudden
Rhyll Peel
Sylvia Lang
Marna Primrose

Cello

Paul Widner
Elaine Thompson
Maurizio Baccante
Marianne Pack
Winona Zelenka
Margaret Gay
Jill Vitols
Peter Rapson
Thomas Mueller
Wendy Tummon

Double Bass

Tom Hazlitt
Robert Speer
Paul Langley
Troy Milleker
Hans Preuss

Flute

Douglas Stewart
Christine Little
Maria Pelletier

Oboe

Lesley Young
Karen Rotenberg

English Horn

Melvin Berman

Clarinet

Gwilym Williams
Richard Thomson
Greg James

Bassoon

Gerald Robinson
William Cannaway
Stephen Mosher

Horn

Gary Pattison
Michele Gagnon
Deborah Stroh
Miles Hearn

Trumpet

Stuart Laughton
Raymond Tizzard
James Gardiner

Trombone

Robert Ferguson
David Archer
Herbert Poole

Tuba

Scott Irvine

Percussion

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Blair Mackay
Trevor Tureski
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